

AMERICAN ART NEWS.

Vol. V. No 26.

NEW YORK, APRIL 13, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Association.—Mrs. Anna N. Kendall's collection of paintings, April 13-19.

Astor Library.—Exhibition of plates from Victor Champier's "Les Aneiens Almanacs Illustre" from F. R. Martin's History of Oriental Carpets Before 1800.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings by Orlando Rouland and Robert Nichols, April 15-29.

Collins Galleries.—XVIII. Century French prints. Antique silver-plate, etc.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Portraits by masters of early American School.

Feral Gallery, Paris.—Ancient and modern paintings.

Fifth Avenue Art Galleries, 546 Fifth Avenue. Pictures old and modern. Collection Mr. Edward Brandus, from Sunday, April 14 to sale, April 18, 19.

Fishel, Adler and Schwartz.—Exhibition of miniatures by Hugh Nicholson, and portraits of Cavallieri and Salvini by Tamburini.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelain, French furniture.

Holland Art Galleries.—High class modern paintings. View in old Rome by G. Pannini.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of the American Society of Miniature Paintings to April 20.

Leicester Galleries, London.—Masters of mezzotints. Examples by XVIII Century masters. Paintings by Adrian Stokes.

Lenox Library.—Prints by American artists.

Macbeth Galleries.—Landscapes by Wm. Keith, until April 20.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition of paintings by Augustus Koopman, April 11-25.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of paintings by W. L. Lathrop opens April 11-27.

Noé Galleries.—Barbizon and modern Dutch paintings.

Oehme Galleries.—Exhibition of paintings by Henry Golden Dearth until April 15.

Powell Gallery.—Animal paintings by William J. Hays, April 2-20.

Pratt Institute.—Exhibition of ornamental work in wood and brass by Edward F. Caldwell & Co.

CARNEGIE INSTITUTE EXHIBITION.

Omitted last Autumn, owing to the wish to hold it simultaneously with the opening of the new galleries of the enlarged Institute at Pittsburg, the International Carnegie Institute exhibition, which more nearly approaches a Salon than any art display in the United States, opened on Thursday, too late for extended notice in this week's Art News. Through the courtesy of Art Director John W. Beatty, illustrations of the first prize picture, and of one of the pictures which received honorable mention are published in this issue. The Art News of April

as Eakins, of Philadelphia, and third prize of \$500 with medal of third class to Mlle. Olga de Boznauska, of Paris, for her "Portrait of a Woman." Honorable mentions were given to Granville Smith for his "Old Mill" and to Lawton S. Parker, of Chicago, for his "English Girl."

The services at the opening on Thursday were most impressive. After the opening reception to invited guests in the foyer of the Institute, by Mayor Guthrie and Mrs. Guthrie and Mr. and Mrs. Andrew Carnegie, an inspection of the library, galleries and art exhibit was made.

History of the Institute.

The Carnegie Institute was founded by Andrew Carnegie on March 2, 1896. The deed of trust appointed a board of trustees composed of eighteen members, with power of perpetuation, and, ex-officio, the members of the board of trustees of the Carnegie Library, as said board may from time to time be composed, and dedicated an annual fund of \$50,000 in perpetuity, for the purchase of objects of art for a Department of Fine Arts and scientific collections for a museum. The Institute is composed, therefore, of two departments, but it is closely allied with the Carnegie Library and Music Hall, which are under the control of the library board of trustees. The Institute, Library and Music Hall occupy the same building.

The annual fund for the use of the Department of Fine Arts and the Museum was increased by the donor on November 12, 1901, to \$100,000. The amount given by Mr. Carnegie for the erection of the main building and the branch buildings connected with the Library was \$1,100,000. A new fund of \$5,000,000 was provided by the founder in March, 1903, for an extension to the main building.

The first exhibition under the direction of the Department of Fine Arts was held in the autumn of 1896. Until that time no annual international exhibition had been held in this country, although desultory contributions from European artists appeared in several of the American exhibitions. It may be said, therefore, that the Carnegie Institute established the first international exhibition in America. In the exhibition of 1896 were works from England, Scotland, France, Holland, Germany, Switzerland, Italy, Norway and Sweden. Painters of these countries, and in succeeding years, of other countries, were persuaded to contribute pictures for the exhibitions, and the result was the creation of great interest in the Pittsburg exhibitions, and the establishment of an unusually high standard. The exhibition attracted universal attention, and called forth enthusiastic praise from the most competent writers and critics.

A unique plan for the creation of the jury of award was adopted. The painters invited to contribute the works were invited to vote by ballot for the members of the jury. Two are elected each year to represent Europe and eight to represent America.

In 1902, when six annual exhibitions had been given, it was decided to vary the course by presenting a loan collection of paintings. The exhibition was successful.



THE BATH

By Gaston Latouche—Paris

First Prize \$1500 and Medal—International Exhibition—Carnegie Institute

Ralston Galleries.—Works of Art.

Sivadjan Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Williams (Max) Gallery.—Special sale old and modern prints, etchings and oils.

SALES.

American Art Association.—Mrs. Anna N. Kendall's collection of modern Dutch pictures, April 19 at 8.30 P.M., Mendelssohn Hall.

Fifth Avenue Art Galleries.—Pictures old and modern, collection Mr. Edward Brandus, April 18, 19, 8.30 P.M.

20 will contain a full review of the exhibition.

This exhibition is the largest the Institute has ever held, and one of the largest ever held in America, outside the Exposition displays. It is made up of over 500 canvases, including many foreign works and is a thoroughly representative showing of modern American art. The pictures shown were carefully chosen by juries in Europe, and New York, and other American cities, and the prizes have been awarded by an international jury, which finished its labors in Pittsburg last week. The prizes awarded were as follows: First prize of \$1,500 to Gaston Latouche of Paris; second prize of \$1,000 with medal of the second class to "Portrait of Prof. Leslie Miller," by Thom-

IN THE ART SCHOOLS.

At the sixteenth annual show of the Society of American Fakirs, 215 West Fifty-Seventh street, the following prizes will be awarded: Three offered by Mr. Samuel T. Shaw for the best, second and third best "fake," and three offered by another friend of the Fakirs of \$5, 3 cents and a mince pie, for the worst, second worst and third worst "fakes." Every artist contributing a "fake," will receive, as usual, an invitation to the annual dinner given by Mr. Shaw at the Salmagundi Club, always an amusing and interesting affair. There are many excellent posters advertising the show, which opened on Thursday afternoon, and will continue through the auction on April 18, to be followed by the annual dance on the evening of that day. Two prizes, of \$95 and \$10 each, are offered for the two best posters. A cordial invitation to visit the show is extended to the public.

Robert F. Williams, formerly a student of the National Academy, is holding an exhibition of his recent paintings and etchings in the Broadway Studio Building. There is a pleasing variety of landscape themes, compositions and one portrait. The exhibition will continue through April and May. The Academy School Committees and instructors judged the sixty compositions submitted to enter the final competition for prizes. Those selected were those of Misses H. de Veer, M. T. Hood, L. E. Wilhelm and Mrs. M. A. Meday; Messrs. I. Joseph, A. L. Kroll, W. H. Reeves and C. L. Nelson. The paintings must be completed and handed in on May 4 and be 22x30 inches in size. Every competitor is allowed \$6 for models.

Edwin A. Blashfield gave a talk last Wednesday to the students of the Academy and Columbia on "Tiepolo." His lecture was illustrated by slides. Mr. Blashfield read from his manuscripts for a book on this master.

The antique classes of the Academy began their drawings in competition for medals April 1. The antique figure selected was that of Germanicus, and the head that of Caesar. Three weeks are allowed on the drawings, each student being permitted but one session, either morning, afternoon or night.

The modeling class under Hermon A. MacNeil is at work on its competition figure for which a prize of \$30 is awarded. For the best composition made during the term there will be awarded another prize of the same sum.

The Academy has received from Frank Vincent Du Mond, upon qualifying as an Academician, a canvas which received a silver medal at the Pan-American Exposition.

The New York School of Art announces the opening of their summer school May 15.

The school building is at Broadway and Eightieth street, one block east of Riverside Park, on the Hudson River, and two blocks west from Central Park, in the healthiest and best residential section in the city. The Metropolitan Museum is within easy walking distance. The students will work under Mr. Lawson's supervision from the model out of doors and from landscape in Central, Riverside and Fort Washington parks, on the west side of the Harlem River; on the south side of Spuyten Duyvil Creek, between Dyckman street and Kingsbridge; also at Inwood and along the banks of the

Bronx River, at Fort Lee and on the Palisades. Besides the open air criticisms by Mr. Lawson, the work will be reviewed by him in the studio every week.

A life class for men in the studio with drawing and painting from the nude daily, except Saturday, from 9 A. M. to 12, criticisms Tuesdays and Fridays will be held also. A life class for women with drawing and painting from the nude daily at the same hours.

There will be a portrait and still life class for men and women with painting from the head and still life daily, from 9 A. M. to 12. Criticisms Tuesdays and Fridays. An illustration class for men and women with drawing from the costume model and work in composition daily from 1.30 P. M. to 4.30 P. M., except Saturdays. Criticisms on Tuesdays and Fridays, and a sketch class Mondays, Wednesdays and Fridays, from 4 P. M. to 6 P. M. Open to all students in the school, free of charge, when members of the class will pose in turn.

There will also be classes in theory of color and in applied design.

WASHINGTON.

The plans of the Park Commission for the artistic development of Washington City were again brought before the public for consideration by lectures delivered last week at the Public Library by Mr. Glenn Brown, secretary of the American Institute of Architects, and at Hubbard Memorial Hall by Mr. Charles Moore, secretary of the commission. Though these plans have never been officially adopted, over \$25,000,000 worth of work in accordance therewith is now in progress and still larger sums are soon to be expended upon municipal improvements.

The collection of paintings by American artists presented by Mr. William T. Evans to the National Gallery has attracted much attention since it was placed on exhibition last week in the atrium of the Corcoran Gallery. Rarely have these pictures been shown to better advantage and seldom in a single assemblage will be found more meritorious works. Inness' "Sundown," flanked by Ranger's "Bradbury's Mill Pond" and "Connecticut Woods," occupies one panel at the head of the stairs, and is balanced by a group composed of Blakelock's "Sunset," Bogert's "Sea and Rain" and Inness' "Niagara." Mr. Evans himself superintended the hanging of the pictures and the atrium is sufficiently spacious to allow excellent arrangement. Some changes may be made later, for Mr. Evans has reserved the right of substituting a better work if any is found lacking in merit as time passes, but the impression is exceedingly satisfactory, and it is questionable if much revision be required.

Adolpho di Nesti, to whom was awarded the commission for the sculpture for the new municipal building, has just completed the pediment which goes over the entrance.

At Sloan's Galleries, 1407 G street, there were sold at auction on Wednesday, Thursday and yesterday afternoons the antique furniture and other household belongings of the Countess d'Andigne, formerly of Washington and now a resident of Paris. The sale attracted a large audience and the articles, many of which were most artistic and well chosen, brought, on the whole, excellent prices. The Countess d'Andigne was formerly Miss Coleman of San Francisco, a sister of Mrs. Henry May of Washington. The sisters married brothers, and the first husband of the Countess was the late Dr.

Frederick May. After his death she married the Count d'Andigne. The Countess lost a large portion of her income through the San Francisco fire, and although this loss will be regained through the rebuilding of the city, the sale of this week was presumably indirectly due to it.

PHILADELPHIA.

The munificent offer of Peter A. B. Widener to present to the city a \$2,000,000 art gallery to be built on the site of the reservoir at the Green street entrance to Fairmount Park, and to install therein his collection of paintings and replicas, created a profound impression in the city when it was officially made public by the new mayor. The plans so far evolved contemplate the housing of Mr. Widener's collection, together with those of the Academy of Fine Arts, John G. Johnson, William L. Elkins, E. Burgess Warren and others. These last named have not given definite assurances, but it is understood that should such a municipal gallery be built, they will follow Mr. Widener's example and place their paintings where they could be enjoyed by the city's entire population. These aggregated collections would represent a value of about \$10,000,000. Mr. Horace Trumbauer has been named as the architect of the proposed building.

The Philadelphia School of Design for Women will open to-day in its gallery an exhibition of the work of W. Wallace Gilchrist, Jr. The exhibition includes portraits of a number of prominent Philadelphians, many landscapes and three copies from Franz Hals, and will continue through April 20.

Miss Mary Helen Carlisle is exhibiting sketches of American Gardens at the Rosenbach Galleries.

The annual color exhibition of the Plastic Club which opened April 10 will continue until April 30.

Augustus Koopman's exhibition which opened at the McClees Galleries on Thursday, has been successful from the start and will continue through April 25.

BOSTON.

An exhibition of the entire works of Louis Kronberg, followed by a sale in Leonard's Galleries, was the important are happening of the week. Mr. Kronberg is going abroad for an indefinite period, closing his studio here. Among the well known paintings shown was the famous "Lotus," a big decorative work of unusual importance, also his painting of "Judith," his portraits of Richard Mansfield as "Cyrano" and "Baron Cheverel," "Marie Doro as Spring," a number of nudes, several studies of stage life, ballet girls, oriental dancers, etc., and a number of Japanese subjects. Mr. Kronberg's versatility was well shown in this exhibition, and he is sure of success in the broader field he has chosen for himself.

The 76th exhibition of water colors and pastels of the Boston Art Club closed April 5. Ten paintings were sold, but the average attendance was large.

The Copley Society is to hold its third annual Summer exhibition from July 1 to September 1 on Copley Hall.

Mrs. Theo. Ruggles Kitson, the sculptor, is now in Vicksburg, Miss., making a portrait bust of Lieut.-General Stephen D. Lee, of the Confederate Army.

The Sharon (Mass.) Soldiers' Monument, designed and executed by Mrs. Kitson, will be completed and ready for dedication in a few weeks. One of the interesting features of the monu-

ment is the portrait bas-relief of Deborah Sampson Gannet, a woman who actually served in the Continental Army, fought in several battles and was twice wounded.

An interesting showing of recent portraits is in another local gallery. Among the artists exhibiting are Mary L. Richardson, Philip Hale and W. B. Paxton.

One of the finest exhibitions ever given by Charles Davis is now to be seen in a local gallery.

CHICAGO.

An especially attractive feature of the current architectural exhibition in the Art Institute is the work of Frank Lloyd Wright, grouped together and occupying the whole of a smaller gallery. The room has been decorated and fitted with artistic pieces of furniture, the whole a quiet and charming symphony in brown tones. The prints, framed in keeping with the perfection of the remainder reveal glimpses of unusual architectural beauty. A miniature in concrete of the Unity Church, Oak Park, is shown, an impressive structure in modified Grecian. The arrangement of work in the five galleries is uniformly artistic, and has been very favorably commented upon. The catalogue, beautifully bound in red cloth, a handsome souvenir of reproductions from the exhibition, is another evidence of the general perfection. Among the local architects prominently represented are E. H. Bennett, D. H. Burnham, Lawrence Buck, Dean and Dean, Marshall and Fox, Pond and Pond, Tallmadge and Watson, and H. R. Wilson. Well known New York architects represented are Beatty and Stone, Kenyon Cox, Caparn, Emerson, Howe, Morris and Robb. Boston is capably represented by F. C. Brown, Brigham, Coveney and Bisbee, Olmsted, Smith, and Pray, Hubbard and White.

An important exhibition of the work is the special view of the works of Frank De Haven in a local gallery. Thirteen marines and landscapes are shown. They are striking and virile works, characteristic of De Haven at his best. "The Black Squall" and "Stormy Sunset" are superbly poetic. Although De Haven is recognized as a representative New York artist, he is in reality a product of the West, having been born in Indiana.

A special exhibition of water colors by Bruno Ertz is being held in the Fine Arts. They are exquisite and dainty pictures of birds and butterflies.

In the gallery of the Academy of Fine Arts a group of four capital landscapes by Daniel F. Bigelow are on view. Two attractive Adirondack scenes, executed with precision and care for detail, are especially characteristic of this artist.

Mabel Packard announces a special exhibition of miniature portraits to be held in a gallery in the Fine Arts. Miss Packard's work has been shown in every recent exhibition of local artists, and for so young an artist is especially mature.

The collection of paintings by William Wendt, recently exhibited here, have been conveyed to Rockford, Ill., to be shown in the Y. M. C. A. rooms.

Clara B. Welles is now holding an attractive exhibition of arts crafts in a new exhibition room at 6 Jackson Boulevard.

A fine landscape by Robert E. Minor and an autumn scene of rare charm by Bruce Crane, a small collection of water colors by Triscott, and an important showing of Whistler etchings may be found in one or two local galleries.

CALENDAR FOR ARTISTS.

Baltimore, Md.—Last in series American Art News Southern Circuit Travelling Exhibition, auspices Arundell Club, May 1-15.

Cincinnati.—Fourth annual exhibition at Museum. Entries through April 27. Exhibits to May 1. Exhibition opens May 18. Open about two months.

Chicago.—Architectural Club exhibition, March 29 to April 19.

Lynchburg, Va.—American Art News Southern Circuit Traveling Exhibition. Opens about April 16, to April 27.

New York.—National Academy of Design.—Eighty-second annual exhibition. Closes April 20.

American Water Color Society.—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

American Society of Miniature Painters.—Eighth annual exhibition.—Knodler Galleries. Closes April 20.

Philadelphia.—Annual Academy Water Color exhibition. Closes April 27.

Pittsburg.—Annual exhibition Carnegie Institute. Opens April 11. Closes June 13.

Providence Art Club.—Annual exhibition to April 16.

St. Louis.—Art Museum.—Exhibition "The Ten" opens May 1. American Water Color Society Display opens June 1.

AMONG THE ARTISTS.

Will J. Quinlin, an Academy student, has a landscape in the Vanderbilt gallery at the Academy exhibition.

J. H. Sharp, whose remarkable portraits of Indians were exhibited last winter in the Fishel, Adler & Schwartz galleries, is back at his home in Montana, busily painting in his sheep-wagon studio, which he has named the "Prairie Dog."

An excellent portrait bust of Ethel Barrymore has just been finished by H. Daniel Webster, and will be on exhibition during the Actors' Fair in the Metropolitan Opera House.

F. Usher DeVoll, of Providence, R. I., is now in Paris and has entered the Academie Julien, where he is studying under Jean Paul Laurens. He is also attending a sketch class at Colarossi's and sketching out of doors. He expects to return to America later in the season.

A full-length standing portrait of Dr. Charles H. Parkhurst, by Joel Nott Allen, was placed on exhibition in one of the windows at Knodler's Wednesday and will remain on view there through to-day.

Interesting lectures on Art have recently been given by Mrs. George Hitchcock, in Baltimore and New York. The lectures are divided into three classes, American Art, French Art and Modern Athens.

Miss Nellie Crow, of Wheeling, has the honor of being the first woman student of the Carnegie Technical Schools to be honored by award by the Beaux Arts Society of Architecture of New York City. Miss Crow has been given fourth mention for her design of a detached music room.

John L. Sargent has given a private view at his Chelsea studio of his portrait of the Countess of Essex, to be

exhibited at the Royal Academy. The picture as a likeness is perfect. Eventually the canvas will go to Cassiobury, to hang in company with the Countesses of Essex of bygone times. Should Lord Essex sell Cassiobury, which he has talked of doing, the family portraits will be removed to his town house.

Mrs. Marshall Field's portrait by Hugh Riviere is expected to be one of the successes of the Academy. It is a splendid likeness, representing her with her little daughter in a picturesque attitude.

Miss Sallie Tannahill will conduct the summer art class for Mr. Dow at the Teachers' College, Columbia College. The course of lessons will include the study of principles of design, simple forms of hand work and sketching out of doors.



PORTRAIT MRS. GREIFFENHAGEN
By Maurice Greiffenhagen of London

Hon. Mention Carnegie Institute

Robert Vonnoh has painted a number of portraits this winter, notably those of Governor Stewart of Pennsylvania, Mrs. Ricker of Hot Springs, Mrs. Hutchinson and Mrs. Dr. W. W. Walker. Mr. Vonnoh is at present busy with studio building operations.

Childe Hassam has had a busy winter painting landscapes, figures and portraits. A picture of "Newport Harbor" is still in his studio, also a picture of autumn and a "Winter Morning," showing a scene on Eighth avenue and Central Park. Mr. Hassam will leave New York in early April for his summer studio in Lyme, Conn.

Alethea Hill Platt gave her last reception for the season at her studio in the Van Dyck last week. Miss Platt painted several of her interesting interiors in water color this winter. She is now painting in oils. She will go

to White Plains for a few weeks, and on May 25 will sail for Europe to tour in England and France.

The Colonial Studio Building in West Sixty-seventh street, is nearing completion. A number of the studios have been sold and rented. Mrs. Rhoda Holmes Nicholls has secured a studio, also Frederick V. Baker, Miss Harriett Phillips, J. H. Booth, Charles Curran and Frank Snapp.

The first of a series of caricatures of prominent men drawn in water color for Collier's Weekly by "Cir," in private life the Duke de Cirilla, that of Mr. E. H. Harriman, appeared in last week's issue.

Mr. Harriman is represented as "The Modern Moses." One hand rests on a slab on which is inscribed a list of

University Settlement exhibition, which opened under the direction of the Art Workers' Club on Tuesday. Mr. Foster's talks on landscapes at Miss Alethea Platt's studio were much appreciated and largely attended. The class met for the last time this season in March.

Miss Mathilde de Cordoba, whose exhibition at the Katz Galleries is proving a marked success, has just returned from Stonington, Conn., where she has been painting portraits.

Mrs. Bessie Potter Vonnoh is traveling in Europe regaining her health. She will remain an indefinite time, and will probably take a studio in France, where she will do some work.

Paul Cornoyer has had an interesting time in his studio in the Lester Building, where he has painted a number of pictures. He has sent one of the best examples of his work to the University Settlement exhibition, a view of Madison Square.

W. L. Lathrop's summer school at Lyme, Conn., will open June 15. The class will be composed of landscape pupils. The class will remain open until September 15.

Mrs. Charlotte Coman has had a most encouraging and successful winter. She sold a number of pictures at the Woman's Art Club and took the \$100 prize for the best picture, which was afterwards bought by Dr. Wiggin. Mrs. Coman will remain in New York until June.

Henry Mosler sailed on the Ryn-dam for Paris, via Boulogne, on Wednesday. He will, after a short stay in Paris, go to Spain and travel there for a month. Afterward he will return to Paris for the Salon, and thence go to the Austrian Tyrol to spend the Summer, returning to New York in the early Autumn. Mr. Mosler will join his recently married daughter, Mrs. Marx, in Paris.

Two young Cincinnati girls, prominent in society—Miss Wiborg and Miss Vera Andreae, are devoting their talents to art. Miss Wiborg, is the daughter of Mr. Frank Wiborg. She is to return to Paris, where she has previously studied, in February, and will again take up her painting after two years as leader of the younger society of Cincinnati.

Miss Andreae returned from Paris only this autumn after studying for two years. She has already exhibited in the Salon. Miss Andreae is a sculptor of great ability and is hoping to finish a figure in time to take to Paris in March for the annual exhibition.

Two new pictures have been recently purchased for the Dallas Art Association by the citizens of Dallas, Texas. One is "Water Carriers of the Ganges," by Edwin Lord Weeks; the other a picture of a Texas prairie called "Driving the Herd," by Frank Reaugh.

Cullen Yates is going to Delaware Water Gap April 15, where he will remain during the greater part of the summer, painting a number of landscapes for which he has commissions. He is now busy painting a picture for the Water Color exhibit.

Gordon Grant has taken a studio in the new Co-operative Studio Building, 135 East Sixty-sixth street.

Mr. Peterson's class, which met at the Van Dyck Studios during the winter, was very successful and greatly appreciated. Mr. Peterson's instructions on anatomical drawing were found to be most helpful to his pupils. He has had a satisfactory winter in every way.

Ben Foster has contributed a large and important picture to the Uni-

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15,
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

Offices: 1295 Broadway, New York.

Telephone, 3619 Madison Square.

LONDON OFFICE: W. E. Spiers, 36 Ma'dea Lane,
Covent Garden, London, W. C.

PARIS OFFICE: F. A. Schwab, 80 Rue de Prony.

PARIS AGENT: F. Neuville, 49 Avenue de l'Opera.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at Brentano's, Avenue de l'Opera, Paris.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Our sixth exhibition in the series of displays in Southern cities and which has been in progress in the Gibbes Memorial Museum at Charleston, S. C., since March 15, will close there this morning. The seventh exhibition in the series will open in Lynchburg, Va., it is expected, on Tuesday next.

April is a late month for so stirring an art week as that which closes today, but with a winter snowstorm on Tuesday, it is perhaps only natural that the greatest rush of the art season should come simultaneously with the belated winter. Certain it is that after a temporary depression, due to stock market conditions, there has been a marked revival of business and interest in the art world of late. The opening of the Carnegie Institute, with a correlative fine art exhibit at Pittsburg on Thursday, the sale of the Stanford White pictures at Mendelssohn Hall on Thursday and last evenings, the announcement of the coming Brandus exhibition and sale this week, with the further announcement of a sale next week of an important collection of modern Dutch pictures—all these events, past and to come, have given food for thought and talk.

After a seeming mysterious concealment by some one of the reasons for the turning down of an American art exhibit at Jamestown by the Exposition management as represented by one J. Taylor Ellyson, it finally transpires that the exhibit, which was being organized at the request of Mr. Ellyson by Mr. Richard Brooke and Miss Leila

Mechlin of Washington, and to which many leading artists and collectors had been asked, and had consented to contribute, was abandoned, not as first reported, in favor of some historical exhibit offered the Exposition by King Edward, but for one gotten up by a trio of American society women resident in London—namely, Mmes. Arthur Paget, Bradley Martin and the Duchess of Manchester. It seems, from cable advices from London, that Mr. Charles W. Kohlsaat, agent in Europe for the Exposition, enlisted the services of these ladies to get a collection of Colonial relics from Virginia in early days, and that this is the exhibit which is preferred to one of American art. Mr. Ellyson remains silent on the subject, with the inference that he cannot well explain his action to the artists and art lovers of America. It is all a fine piece of snobbishness, and the excuse made that there is not sufficient room in the Fine Arts Building at the Exposition for the two proposed exhibits, and therefore that of American art must be abandoned, is, with all due deference to Mr. Ellyson—all bosh. The whole business is unpatriotic, and it would be only deserved justice for American artists and art lovers to abstain from visiting the Exposition at all.

The Brandus collection will be sold at auction at the Fifth Avenue Art Galleries on Wednesday and Thursday evenings next, April 17 and 18, instead of Thursday and Friday evenings, April 18 and 19. This sale will be one of the most important of the season.

Two rarely fine portraits by Gilbert Stuart have been brought back to America after being out of the country for a century and are now the property of the Metropolitan Museum. They are of Don Josef de Jaudenes y Nebot, the first Spanish Minister to this country, and of his wife, Dona Matilda Stoughton de Jaudenes. Both were painted in this city in 1794, when the minister was about thirty years old and his wife sixteen. When the minister was recalled to Spain, they apparently were taken to that country to be hung among other family portraits. Last summer they were bought by a dealer, from whom they were purchased later by the Museum.

Among the other accessions of the last month by the Museum is a series of reproductions of ancient Irish metal work of the tenth and eleventh centuries. Copies of the three most elaborately worked articles in the National Museum in Dublin have been obtained. These are reproductions of the Ardagh chalice, found with a brooch in County Limerick; the Tara brooch, found in 1850 near Drogheda, and the Cross of Cong, made of wood, plated with metal and covered with elaborate ornamentation of pure Celtic design. The cross was made in 1103. There are also replicas of St. Patrick's bell and its elaborate shrine, a gold collar in the British Museum and several bronze pieces.

Four bronze groups by Frederic Remington also have been purchased. They are his familiar "Broncho Buster," "The Old Dragoons," "The Mountain Man" and "The Chevenne." Edward Kemey's bronze group "Panther and Cubs" is another purchase made for the sculpture collection.

CORRESPONDENCE.

Editor American Art News:

Dear Sir: Early last month there was an article from a correspondent in your paper, regarding purchases made by Directors of the Metropolitan Museum which had all my interest, and much the more as I have myself seen last year here in Paris in what a peculiar way such purchases of very questionable objects of art were made. I admit that the gentlemen who buy objects of art for museums, may be guided by the very best intentions; their zeal, however, is too great, as their motto is to "buy cheap." What is the result? They mobilize quite a small army of ignorant, unscrupulous agents, who are paid by both parties and who take the buyer to obscure dealers of questionable reputation. Of course, such purchases are "cheap," but that's all, and they take over to America much bad stuff, copies, etc.

In my opinion the purpose of a museum is not to buy "cheap" things, but very first class objects of art. Naturally, such objects cost much nowadays, and a big price must be paid for a chef-d'oeuvre, at any rate, a Museum or an earnest private collector should not expose himself to criticism and blame for having acquired copies for originals.

Americans are known to be practical people; they ought to know that the most certain and sure way to obtain masterpieces, especially of ancient art, is to go to the best sources. This sentence refers to everything in life and also to objects of art.

There are in Europe, and especially in Paris, beside those obscure dealers, also renowned experts of high reputation, men of integrity of character, responsible men who never buy questionable things, who pay great prices themselves for chefs d'oeuvres and who would never risk spoiling their reputation built up during a lifetime's intense learning and honest dealing with everybody. Of course, those unscrupulous agents who surround an American art purchaser will never take him to such renowned dealers because of the ill-placed zealous intention to buy "cheap" at any rate and also because of the easy profit, and there lies the danger for American Museums as well as private collectors. A first class dealer will never follow an agent to play the trick, for instance, to put pictures in some private dwelling, where the agent guides the purchaser, afterward pretending to have made a "discovery." It is curious to see how practical Americans "fall in" to such and similar tricks in Paris. Museum directors and collectors ought to rid themselves of those agents and go to responsible, first-class dealers, thus they will certainly avoid to expose themselves to buy copies and to—derision.

Everybody remembers the enormous scandal that excited general hilarity from one end of the world to the other, some years ago, the prey of which was the "Louvre," on account of the so-called "Tiara of Saitaphernes." If the Directors had bought such an object from a responsible dealer in the right place, the world would not have laughed over their extreme credulity. How many "Tiaras" are there in the possession of Americans? God knows.

However, the American people who furnish the funds have a right to claim that the purchasers for their Museums surround themselves with the necessary guarantees. Certainly they will have to put up sometimes a higher price for an ancient masterpiece, a fine picture, etc., but an object so acquired will always conserve its high value; such value will even increase more and more. We can see that every day: a real ancient chef d'oeuvre is paid three and fivefold the sum for which it was sold only ten years ago, though the price was considered already high at that time.

The best proof of my assertions are the Museums in Berlin, Amsterdam, The Hague, etc., and private collections, such as those of the late Messrs. Rodolphe Kann and Alfred Beit. The marvelous art treasures that have been acquired for them during the last two decades have been found at the most reliable sources, that is—bought from renowned first-class dealers.

K. M.

Paris, March 9, 1907.

American Art News.

Dear Sir: In the early part of the last century a group of eight portraits of eminent persons was hung on the walls of a museum in New York. These portraits, all or in part, were executed by a man who from being a page in the King's stables was forced to enter the army. His name so far as I can learn was Boisfremont, but deserting from the army, he took the name of Ricardi, and in 1702 found his way to New York, where he at first appeared as a carriage painter, but only for a short time. He applied himself to portrait painting and

received the commission to complete the series of portraits of celebrated persons left unfinished by the death of Peale.

Is there an authentic record of this man's work? Can anyone tell me where this collection was exhibited? When and where were the portraits scattered?

Fred. Henry Allen.

CINCINNATI.

The fourteenth annual exhibition of the Art Museum will open Saturday, May 18. The jury members are: Frank Duveneck, Barnhorn, Notwotny, J. D. Wareham, George Debrained and Misses Dixie Selden and Mary Spencer. The exhibition will be one of unusual distinction as it will also mark the formal opening of the new Schmidlapp Memorial Hall, which has just reached completion as an annex to the museum. All the new pieces of statuary will be in place by that time and all the furnishings of the new hall will be complete. A new piece of statuary—an equestrian cast of heroic size—has just been placed in the large entrance hall of the museum. It is a plaster cast of Gen. Devens of Massachusetts and was presented to the museum by the sculptor, Daniel Chester French. The subject has no sentimental value to Cincinnatians, but the splendid execution of the statue makes its artistic value of serious worth.

F. Hopkinson Smith is making a fine display of his characteristic English and Venetian water colors at the museum.

George M. Hammell, whose winter exhibition of water colors attracted favorable attention, is having another exhibition of particular interest at the moment at the Traxel and Maas Art Galleries, West Fourth street. The canvases are paintings of Catholic shrines in and near Cincinnati and constitute an especially appropriate exhibit for Eastertide. The most famous of the subjects is the pilgrimage on Mt. Adams, which is marked by a kneeling procession of penitents each Good Friday, and which Mr. Hammell has painted at various times of day—afternoon, after sunset and by moonlight. These paintings were recently exhibited by Mr. Hammell at the Holy Rosary Academy, Louisville, Ky., and through their great charm arrangements were made with the artist to give instructions in water color painting at St. Catherine of Sienna Academy, Springfield, Ky., at the close of the academic year. The paintings of the present exhibit are characterized by Hammell's usual delicacy of feeling and the exquisite workmanship which is a particular requisite of architectural skill.

Henry B. Pettes of New York is holding his eighteenth annual exhibition here of water colors and oils. The exhibit includes the original sketch of Millet's "Gleaners," an interior by Clara McChesney, a Dutch scene by Blum and a landscape by Diaz.

Mr. J. P. Morgan, now in Italy, has informed representatives of the King that he had nothing to do with the taking from Italy of the Van Dycks which have disappeared from Genoa, or the abstraction of marble fragments from the Trajan Forum, pieces of which are now in the Metropolitan Museum. The latter were purchased by Mr. Morgan in a shop in Rome, where anybody is free to buy similar antiquities.

Divers have recovered in water 112 feet deep near Mariel, Cuba, a bronze bust of Alfonso XII. The Spanish steamer Alfonso XII. was sunk there by American blockaders in 1808. The bust, a fine one, was presented to the ship by the royal family of Spain.

LONDON LETTER.

April 5, 1907.

An exaggerated importance has been given by the daily press here to the discovery of a reputed Raphael, a Madonna and Child with St. Anne and John the Baptist, which is being shown at the Doré Gallery. After examining the picture Prof. C. J. Holmes of Oxford and Mr. Roger Fry gave the guarded opinion that the work "belongs to Raphael's time and is of Raphael's design. It is evident that the picture is neither a forgery nor a copy of that by Giulio Romano at Naples, and that in common with this work it corresponds with Vasari's description of the picture painted for Leonello di Carpi by Raphael." Ill-informed reporters have too hastily assumed from these words that the Doré picture is the original alluded to by Vasari and is the actual work of Raphael. This, however, is just what the experts carefully refrain from saying, and their pronouncement only means that the conception or design, of the whole composition is the master's. The execution, as the painting itself suggests, is probably from another hand, one of his many pupils. The color, which has been ignorantly belauded, is not remarkable, though there is a pleasant passage of sky in the top left hand corner. The faces of the two women, especially the noses, are not too well drawn, and instead of being a "lost masterpiece" it is a not very remarkable studio picture. Rumor says the owners value it at £40,000, but the market price if put up to auction would probably be two figures less.

The second exhibition of the Royal Society of British Artists under Mr. Alfred East's presidency, marks an advance on previous efforts, and the work of the more progressive painters are now much better hung than formerly. The president shows two water colors and a fine winter landscape, which in its desolate dignity is a great contrast to his more usual warm decorative scenes. Prof. H. von Herkomer sends a portrait of Mrs. Herkomer, Fred. F. Footeet a romantic and luminous rendering of a spring dawn. Wynford Dewhurst two good examples of his impressionist landscapes, and J. D. Fergusson, the young Scottish painter, three distinctive portraits which mark an advance in refinement. The new member, W. Elmer Scofield, a Cornish painter, makes a promising debut with a winter landscape, effectively composed and soundly painted, while other successful exhibitors are W. Graham Robertson, Louis Grier, Arch. W. Elphinstone, John Muirhead, Geo. C. Haite, W. Kneen and Tom Robertson.

In view of the record price, £3,600, paid at Sotheby's for Mr. W. C. Van Antwerp's first folio Shakespeare, collectors may be interested to hear that a better example of the same will be sold in the same rooms in May.

Compared to the great prices for the Van Antwerp library, the picture sales of the week have been exceedingly tame, the highest sum registered being 220 gns. for "The Courtyard of a Blacksmith's Shop" attributed to Teniers. "The Marsham Family" assigned to Gainsborough went for the suspicious price of 195 gns., and Wouverman's "Landscape with the Repose of the Holy Family" brought 190 gns.

In view of what was said last week about the fine oil portrait of a lady by Daniel Gardner at Messrs. Shepherd's gallery, it is worth recording that a pastel portrait by the same of "Lady Frances Romney" was snapped up at Christie's for 160 gns.

At the Manchester City Gallery is a comprehensive and retrospective exhibition of the pictures of Frederic Shields, a symbolical and idealist painter whose art has been much influenced by Blake. A feature of the exhibition are the studies for the great scheme of scriptural and symbolic pictures which are to decorate the Chapel of the Ascension, in Baywater.

A remarkably fine pair of Chelsea figures of a "Shepherd and Shepherdess" were sold by Messrs. Knight, Frank and Rutley this week for 540 gns., the highest price yet paid at auction for such a pair. In the '97 Massey-Mainwaring sale a group representing Boucher's "First Lesson on the Flute" brought £483. Chelsea vases, of course, have run into much higher figures, the Earl of Dudley once giving £10,000 for a couple of pairs.

Mr. Bertram Priestman, the well-known landscape painter, wishes it to be known that he has resigned his membership of the International Society of Sculptors, Painters and Gravers on whose Council he has sat for some years past.

The exhibition of mezzotints at the Leicester Galleries is attracting much attention, and a favorite print is the portrait of "Lady Louisa Manners" after the celebrated Hoppner picture



DONA MATILDA STOUGHTON
DE JAUDENES

By Gilbert Stuart
In Metropolitan Museum



DON JOSEF DE JAUDENES
Y NEBOT

which made the record of 14,050 gns. This impression has an additional interest in that it was Lady Louisa's own copy, and affixed to the margin are an envelope addressed to "Lady Louisa Manners, Pall Mall," and the following lines in manuscript written by Tom Moore:

"Thou art still so lovely to me,
I would sooner, thou beautiful mother,
Repose in the sunset of thee
Than bask in the morn of another."

An exhibition of impressionist landscapes by F. Picabia, a talented young French painter, is attracting much attention at Mr. Eugene Cremetti's Gallery, and the fact that a number of his brilliant sun effects, in emulation of Monet and Sisley, have been sold within the first few days of the exhibition, points to the increasing appreciation here of what is known as luminist painting.

A special cable despatch to the Sun from Berlin says: It is stated that the Kaiser has commissioned the artist, Prof. Skarbina, to paint the scene outside the royal schloss when his Majesty addressed the crowd after the second balloting for members of the Reichstag. A million copies of the painting will be printed and scattered broadcast throughout the empire.

PARIS LETTER.

Paris, April 5, 1907.

Holy Week, as may be imagined, is not a period favorable to sales, and its last three days were quite uneventful. Holy Tuesday was the single day on which anything resembling business was transacted. On that day a sale of ancient and modern drawings, at the Hotel Drouot, brought a total of 67,200 frs. A drawing of Millet's—"End of the Village of Gréville,"—fetched 6,000 frs., and another drawing of Millet's went for 1,060 frs., the subject being "Rustic Dwellings." A watercolor of Barye's rose to 4,800 frs.; subject "Lion Stalking in the Desert." "The Return of the Huntsmen," by Harpignies—a watercolor—was sold for 1,790 frs., and two other watercolors, views in Rome, by the same artist, commanded 1,300 and 1,200 frs., respectively; while two watercolors by Jongkind were knocked down for 1,000 frs. apiece. Good figures were also attained by some of the ancient numbers. A pretty watercolor, by Antoine de Péters,—*"The Dauphin's Nurse,"*—picturing, according to a mention discovered behind the frame, Mme. Poitrine—a felicitous name!—nursing the

and "The Female Wrestlers," left in Falguiere's studio by the late sculptor. The Council also purposes buying a bust of Falguiere, by Rodin, and his portrait, by Carolus-Duran.

A very valuable collection of miniatures representing the eighteenth and the commencement of the nineteenth centuries, has been loaned the Louvre by an anonymous art lover. The Louvre is also about to receive a notable addition to its treasures, in shape of all the gouaches of Louis Nicolas and of Henri-Joseph Van Blarenberghe; the celebrated von Blarenberghe collection of snuff-boxes, and the "Halt of Dragoons," and the two "Views of the Port of Brest." The donator is Mme. Van Blarenberghe, who has just passed away.

The Belgian newspapers announce that a valuable collection of ancient and modern paintings, the property of the late M. Adolphe Huybrechts, will come under the hammer in Antwerp, on April 8 and 9. The collection includes 150 numbers representing Nicholas Nicholas Berchem.

At the Hotel Drouot, March 22, the Porges sale disposed of some noteworthy numbers. "The Swing," by Watteau, was started at 40,000 frs. and rose to 44,000; it fetched 10,000 frs. at the San Donato sale. A Van Goyen, "View of Nimegue," brought 29,000 frs. "Love the Conqueror," by Boucher, went for 14,500 frs. Two pictures by De Keyser sold for 19,600 frs. "The Rape of Uropa," by Natoire, rose to 12,000 frs. Smaller figures were attained by a Greuze—4,500 frs.—by a Largillière—3,350 frs.—by a painting of the School of Nattier, "Portrait of the Duchess of Chateauroux," for which 4,100 frs. was paid; and by a Henner, which was knocked down for 3,500 frs.

A valuable collection of engravings of the eighteenth century was broken up March 23, and a total return of 110,070 frs. was reached. Proofs of "The Comparison" and "The Difficult Confession," by Janivet, after Lavreince, brought 17,400 frs. A J. Ward, after Hoppner, went for 6,950 frs. "Thoughts of Matrimony," by Ward, after Smith; and a proof of "Hesitation," by and after W. Ward, commanded 3,560 frs. "The Fortune Teller" and "The Gamblers," by Ward, after Peters, were sold for 3,400 frs.

Other good prices were paid for four colored medallions, by Martin, which fetched 3,010 frs.; for a colored engraving by Janivet, after Lemoine, which brought 2,000 frs.; by "Mrs. Carnac," by Smith, after Reynolds, which went for 2,000 frs., and by "Haymakers," a colored engraving, by W. Ward, after J. Ward, which found a purchaser at 3,010 frs.

In an adjoining room several modern paintings were disposed of for a total sum of 63,675 frs. A small work of Gustave Moreau's, "The Chimera," was bid up to 26,000 frs.; a Roybet, "The Standard Bearer," fetched 5,500 frs.; Gerôme's "Death of Caesar" commanded 3,500 frs.; two paintings by Thaulow rose to 3,250 frs. and 3,320 frs., respectively; and an interior, by Vollon, went for 3,600 frs.

The last sale of the Viau collection, March 22, brought 134,033 frs., making a grand total of 653,933 frs. In the closing vacation, Renoir's "Diana the Huntress," fetched 20,000 frs.; a landscape by Pissarro brought 3,650 frs.; a pastel by Degas, "Woman Reading," 4,000 frs.; another pastel, by the same artist, "The Rehearsal in the Foyer," 3,400 frs.; a still-life, by Fantin-Latour, went to 2,400 frs., and the same artist, "Rhine Daughters," commanded 2,150 frs.

first male child of Louis XVI., had a purchaser at 5,800 frs. Last December, the same work fetched, in the Delore sale, less than 3,000 frs. A gouache, by Louis Moreau,—*"Interior of a Park,"*—went for 4,700 frs., and a drawing of Lautherborg's, a landscape in Dauphiné, rose to 1,920 frs. The next best prices were 1,500 frs. apiece for three Moreaus, and 1,400 frs. for a young girl's head, by Boucher. On the same day, in another sale, a pastel of Degas' went for 2,150 frs.

M. René Leyssaud exhibits, in the Galerie Bernheim, jr., a collection of his works, including one hundred numbers. M. Leyssaud's landscapes come under the head of effective, if occasionally somewhat violent, work.

A series of ancient and modern drawings and engravings invites inspection in the "Cité des Arts," on the Quai du Marché Neuf. Carle Vernet is the most important contributor, with "The Race," a masterpiece of life and motion, as his leading number. The exhibition further includes sixty-one drawings of Guillaume Regamey's, works of Daumier and Guillaumin, and "Beethoven's Death-Mask," by Jouant.

The Paris City Council has decided to purchase and place in the Petit Palais, the two groups, "Cain and Abel,"

NASHVILLE.

Miss Ella S. Hergisheimer, of Allentown, Pa., one of the young school of American artists, has been commissioned to paint the portrait of the late Bishop Holland N. McTyeire for Vanderbilt University. It will replace an earlier likeness, by Flagg, lost in the fire that destroyed the main building of the University two years ago. By an odd coincidence, the only two portraits of the gallery at Vanderbilt lost in the fire were those of the two people most instrumental in its founding, Bishop McTyeire and his kinswoman, Mrs. Cornelius Vanderbilt. The latter's portrait, replaced a few months ago by Mr. Crawford, is by J. Carroll Beckwith. Miss Hergisheimer, who will paint the portrait here, will be much entertained during her stay by the local art coterie. She is a great-granddaughter of the founder of the Philadelphia Academy, where she won a succession of honors, concluding with a two years' traveling scholarship abroad. In Paris she exhibited for several years at the Salon, where her paintings were well hung. Since her return to America she has painted, among other portraits, several of Senator Elkins, and one of the principal of the Allentown Academy.

Visitors to the Brooklyn Museum are familiar with the numerous and long-continued loans of high-class paintings which have been so generously made to its Gallery by Mr. Henry T. Chapman. This gentleman has now shown his interest in the Museum by loaning to it his large private collection of Oriental ceramics. The exhibits reach the considerable number of one hundred and seventy, and are of unusually large dimensions in the majority of cases. Thirty-eight pieces are Japanese. The remainder of the collection is Chinese, almost entirely ancient and mainly consisting of rare and important examples of "solid colors."

A special catalogue of the collection has been prepared by the Hon. Chester Holcombe, now of Syracuse, and for many years Secretary of Legation and Acting U. S. Minister at Peking.

Confirming the statement in the Art News two months ago, the National Sculpture Society now announces that it will be impossible to hold the large exhibition of sculpture which it was planned to have next autumn and the plan of which was largely the inception of Mrs. Harry Payne Whitney.

The new Hispanic museum in Audubon Park, N. Y., erected by Mr. Archer Huntington, will not be completed before the end of the year. Students, workers, may be admitted during the summer months, but it takes a long time to catalogue the more than 40,000 volumes of Spanish and Portuguese.

An exhibition of pictures and sketches in oil and water color by Rudolph F. Brunner was opened on Monday in the gallery of the Salmagundi Club, No. 14 West Twelfth street, and will continue there until the 14th, inclusive.

The Municipal Art Society of New York closed its sixth annual exhibition at the National Arts Club with a tea on April 1. Delegates from over 200 New York clubs were invited. Informal address were made. Charles R. Lamb, president of the Municipal Art Society, presided, and Miss Florence N. Levy had a practical suggestion to make in the way of co-operation. She

thought it would be well if each of the different clubs of the city delegated two of its members to be members of the Municipal Art Society, all together forming a committee to co-operate with it and keep their respective organizations in touch with the city work being done.

Twenty idols, directly from the Congo district of Africa are part of a collection of curiosities presented to the American Museum of Natural History by three trustees of the institution. The collection, which embraces 1,100 specimens, was obtained from Richard Douglas, who recently returned from Africa, at a cost of more than \$50,000, and is the largest of its kind in America.

EXHIBITIONS NOW ON.

There are 118 miniatures, or so-called miniatures, in the eighth annual exhibition of the American Society of Miniature painters, which opened at the Knoedler Galleries, No. 355 Fifth avenue, last week, and will remain there until April 20.

The term so-called miniature is used, because too many painters "in the little" nowadays depart in their work from the real miniature, and produce what are in reality pictures in petto. The miniature which so flourished in the seventeenth and eighteenth centuries, when the real masters of the art lived and painted, was almost always the bust portrait of a man or woman or child, or possibly of two children, a mother and child, or three sisters. Now the host of society miniaturists are painting groups, full-length and half-length figures, and even landscapes and labeling them all as miniatures.

The present display is possibly a trifle better than the one of last year, but has too many feeble works to sustain the standard of its few good ones. William J. Baer, president of the society, is to the fore with five examples, all good, and one, "Primavera," delicate in color and delicious in fancy.

Mrs. Lucia Fairchild Fuller is, as always, strong in her work. Miss Laura Hills shows two charming portrait studies, and W. J. Whittemore has one excellent three-quarter length standing figure.

Other good work, for it is discouraging even to mention the poor examples, is shown by Miss Bernice Andrews, Miss Ella Shepard Bush, Mrs. Claus, Mrs. Crawford, Miss Daggett, Miss Eulabe Dix, a charming decorative piece; Miss Dreyfous, Miss Foote, Mrs. Alice De Haas Tucker, Miss Mildred Jordan, Miss Longacre, Miss Jean Williams, Miss Lucy May Stanton, two fine, strong character works; Miss Tannahill and Miss Mabel Welch.

An exhibition of more than a score of paintings by William M. Chase, Arthur B. Davies, Emil Carlsen, Ernest Lawson, Kenneth Hayes Miller, F. Luis Mora, James Wilson Morrice, John Sloan, John H. Twachtman and J. Alden Weir form an interesting exhibition, which was opened on Monday at the New York School of Art, Broadway and Seventy-ninth Street. Of note in this group of pictures by American artists is a large still-life by Emil Carlsen, a work of merit on account of the nicety of the forms and values.

"September" is a small but characteristic landscape from the brush of Mr. Carlsen. A rival still-life is contributed by William M. Chase, who is also represented by a clever juvenile study, "Feeding the Baby." Two of the earlier pictures by Arthur B. Davies are displayed, "Mohawk Valley" and "Mad Night," a phantasy.

There is fine movement in the water in "Breezy Day," and also atmosphere in this picture which is contributed by Ernest Lawson, who has also a characteristic winter scene on view, entitled "Children Coasting," sketched by the artist in Morningside Park. Painted against a grayish green background is "The Girl in White," a full-length figure of considerable simplicity and charm, by John Sloan. Not up to the usual standard one is led to expect from F. Luis Mora is his portrait, a half-length seated one of Francis N. Kitchel. Three representative pictures by John H. Twachtman are "Niagara Falls," "Springtime" and "Yellowstone Falls in Winter." "Black Birch Rock" and "Two Friends" are familiar examples from the brush of J. Alden Weir, and in his usual vein.

The galleries of the School of Art are open daily from 1 to 10 P. M. The exhibition will continue until April 20.

Some 30 oils and a few miniatures make up the first art exhibition of the new Colony, the Woman's Club, at Madison Avenue and Thirtieth Street, and which opened with an informal reception on Wednesday afternoon, to the members and specially invited guests of the club.

The display was gotten up by Mrs. Harry Payne Whitney and Mrs. Walter Maynard, and has been well arranged, temporary screens having been placed around the large assembly room on the second floor of the building.

The feature of the display is Sargent's "Portrait of Miss Gladys Vanderbilt," loaned by Mrs. Vanderbilt, and presumably secured through Mrs. Whitney; and Whistler's well known "Study in Rose," loaned by Mr. William Macbeth.

The pictures shown are for the most part by the younger impressionists, such as Ernest Lawson and Leon Dabo, and by such painters as Jerome Myers, Arthur B. Davies, Jonas Lie and Van Perrine. There are three fine marines by Paul Dougherty, the large and dramatic decoration, "Life Conquering Death," by H. B. Fuller, from the recent Corcoran Gallery exhibition at Washington; a typical Ranger, "Lowlands," loaned by Mr. Harsen Rhoades; two examples of Maxfield Parrish, one of Albert Lucas, and an excellent Twachtman, the "Frozen Brook," loaned by Dr. A. C. Humphreys. The display reflects great credit on the Art Committee of the Club.

The little exhibition of animal pictures by Will J. Hays, at the Powell Galleries, No. 983 Sixth Avenue, has been attended by many artists, and it has proved of sufficient interest to warrant the continuance of the display for another week. There is natural expression, and atmosphere with a landscape background in "Colts," which is manifestly one of the best examples in the present exhibition. Mr. Powell has recently acquired a small but admirable example by Inness, painted in the middle period of the landscapist, and he has also a fine Blakelock on view. A picture of a peasant cottage in France, by L. P. Dessar, and revealing the French influence upon the artist, is displayed in the window of the Powell Gallery.

At the galleries of William Schaus, Fifth Avenue, a collection of the latest productions of colored etchings from Paris has been placed on view. Among the signed proofs are "Street Scenes in Paris," by Manuel Robbe; landscapes by Henry Jourdain; a landscape by J.

V. Raffaelli, and a series of heads by Helleu.

The annual Free Loan Exhibition of pictures at the University Settlement House, 184 Eldridge Street, opened April 9 and will continue through to 24. This exhibition is arranged by the Woman's Auxiliary of the University Settlement, and the Art Workers' Club for women, for the purpose of giving the members of the Settlement and others of the neighborhood the educational advantages of seeing good pictures. As many as 20,000 people have attended the previous views. During the exhibition informal talks on art subjects will be given by different artists.

The committee in charge of the exhibition consists of Miss Helene C. Pupke, Mrs. Jules Turcas, Mrs. F. Louis Mora, Mrs. Nelson S. Spencer, Mrs. Edward L. Williamson, Mrs. J. H. Clements, Miss Heustis, Miss Alethea Platt of the Art Workers' Club, and others.

An exhibition of the original works of Vincenzo Gemito opened on Monday in Studio No. 303 of Windsor Arcade, Fifth Avenue and Forty-sixth Street, and will continue there through April 20, inclusive. Signor A. del Nero, who has arranged the display, says that Gemito is "the typical bronzist of our period."

Paintings of the Palisades by Van Perrine are now in view at the New Gallery, 15 West Thirtieth Street.

An exhibition of decorative, painted and gilded woodwork opened in the Art Gallery of Pratt Institute, Brooklyn, Wednesday and will continue through April 27.

WITH THE DEALERS.

In the Fifth Avenue Art Galleries last week Mr. James P. Silo sold a long list of Chinese porcelains, collected by Miss Clementine Bash. The highest price, \$171, was paid by Mr. E. J. Snow for a pair of famille rose Chung porcelain vases, with polychrome enamel decoration. A powder blue vase in sapphire souffle with famille vert decoration, was purchased by Mrs. Payne Whitney for \$150. Other purchasers were Mrs. Theodore F. Havemeyer and Mrs. Frank J. Gould. Eighty paintings, some from the Le Grand B. Cannon estate, others belonging to Mrs. John McCall, were sold April 5 for \$2,440 and the remainder April 6 for \$3,372, a grand total of \$5,812.

An exhibition of portraits and landscapes by Orlando Rouland and landscapes of Holland by Robert Nichols will open at the galleries of William Clausen on April 15 and will continue for two weeks. In the window at Clausen's a copy of a bust portrait of Robert Fulton by Benjamin West, by Robert Fulton Ludlow, grandson of Robert Fulton, has been placed on view. The portrait will eventually be placed on one of the new Hudson River steamers.

On Tuesday, April 16, the Ehrich Galleries, Nos. 463-465 Fifth avenue, will install their regular exhibition of early American portraits, which will be of unusual quality and will include a number of remarkable examples. Among some of the artists represented will be Gilbert Stuart, Benjamin West, John S. Copley, Thomas Sully, Charles Wilson Peale, Rembrandt Peale, Chester Harding, Inman, Carpenter, etc.

A review of this exhibition will appear in our next issue.

The American Art Association announces the coming sale of the collection of modern Dutch masters owned by Mrs. Anna N. Kendall, of La Moille, Ill., which after exhibition at the American Art Galleries, No. 6 East Twenty-third Street, opening this morning, will be sold at Mendelssohn Hall by Mr. Thomas E. Kirby, Friday evening, April 19. The collection includes four examples of Mauve, two each from the Alexander Young and Staats Forbes collections, five of Josef Israels, all Staats Forbes pictures, two of Jacob Maris, two of William Maris, three of Bosboom, one from the Young collection, one example each of Neuhuys, de Hoog and Thaulow, two of Weissenbruch, five of De Bock, and three of Blommers.

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These pictures were probably sold to Mrs. Kendall in whole or in part and comparatively recently by the same firm of Fifth Avenue art dealers who recently dispersed a number of modern pictures, many from the Alexander Young collection, at Meldelssohn Hall.

The exhibition of California landscapes by William Keith, of San Francisco, has proved so successful at the Macbeth Galleries, No. 450 Fifth Avenue, that it has been decided to continue it for another week. Lovers of

the landscapist's art will find much to admire in these transcripts of the California country.

At the Noé Galleries, No. 368 Fifth Avenue, may be seen a number of fine examples of the modern Dutch and also many notable pictures of the Barbizon school.

A Louis XIV. parlor grand piano in French gray green Vernis Martin is the "piece de resistance" of the present

collection of art pianos now at Steinway's Sons, 109 East Fourteenth street. All the ornaments are finished in gold powder, low in tone. The rim of the piano is broken by a series of panels, containings carving and motifs of the period bordered by flat pilasters.

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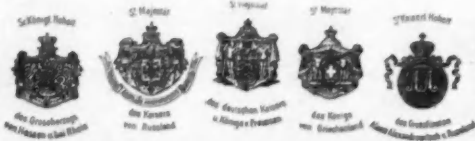
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